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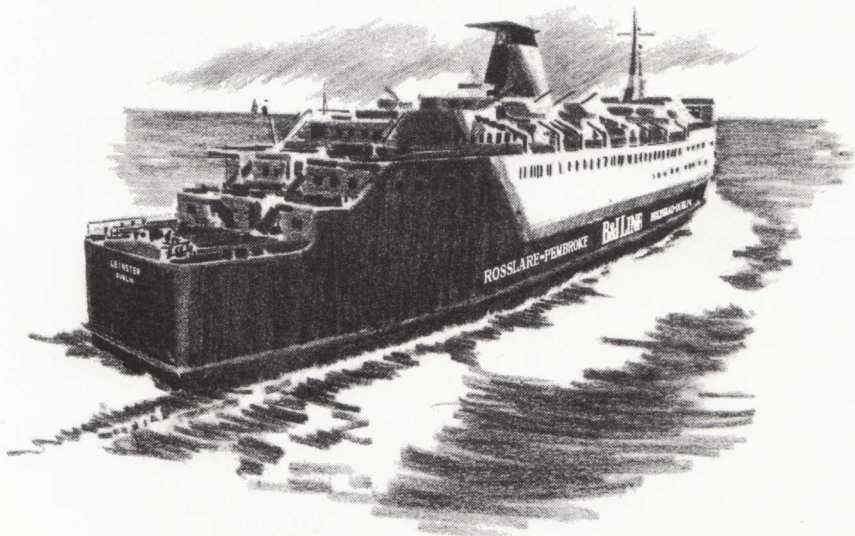
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This orchestra is no stranger to the opera house either - it was the Radio Eireann Light Orchestra, as it was originally called which inaugurated the Wexford Opera Festival back in 1952, when, under the baton of Dermot O'Hara, it performed Balfe's "Rose of Castile".

In 1977 the ensemble was restyled as the RTE Concert Orchestra, in recognition of its expanding Public Concert activities. It has played host to three Eurovision Song Contests, to the Bolshoi Ballet, to Liberace, Mancini, John Dankworth and Elmer Bernstein, and has toured Britain and the United States to rapturous acclaim.

The orchestra has pioneered such series as "Summer Sounds" and the enormously successful "Music for fun" family concerts which have done much to bring new audiences, young and old, into the National Concert Hall and venues around the country. It is the joy which this close-knit group brings to its music-making that shines through the unrivalled experience of its concerts. It has just completed a twin concert series of opera, musical and stage hits on the one hand, and favourite classical repertoire on the other. Next year sees it heading into a busy schedule which will include a major homage to Mozart.

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presents

THE MAGIC FLUTE

Opera in two acts
Sung in English

Music Wolfgang Amadè Mozart

Libretto Emanuel Schikaneder

English Translation Jeremy Sams

Director John Ramster
based on an original production by Clare Venables

Designer John Reid
based on an original design by Tim Reed

Lighting Designer Ace McCarron

Conductor David Parry

DGOS Chorus
Chorus Master Jonathan Webb

RTE Concert Orchestra
by kind permission of the RTE Authority

2, 4, 6, 8 December 1990

There will be one interval





*Wolfgang Amadè Mozart
(1756-1791)
Silverpoint drawing by Doris Stock*

CAST

<i>Tamino</i>	Mark Nicholson
<i>Three Ladies</i>	Lynne Davies Thora Ker Hyacinth Nicholls
<i>Papageno</i>	Russell Smythe
<i>Queen of the Night</i>	Jennifer Rhys-Davies
<i>Monostatos</i>	Howard Haskin
<i>Pamina</i>	Linda Kitchen
<i>Boys</i>	Owen Edward Brady Alan Carroll David Cregan Anthony Doyle Kevin Kelly Paul Rea
<i>The Speaker</i>	Michael Neill
<i>Sarastro</i>	Jonathan Best
<i>First Priest/Armed Man</i>	Brendan MacBride
<i>Second Priest/Armed Man</i>	Paul Parfitt
<i>Papagena</i>	Sally-Ann Shepherdson
<i>Repetiteur</i>	Charles Kilpatrick
<i>Stage Manager</i>	Jane Perrott
<i>Assistant Stage Manager</i>	Sean Slater

SYNOPSIS

ACT I

Tamino is being threatened by a terrible monster, but is saved by three ladies. They are attracted by Tamino's handsome appearance, but as they cannot settle amongst themselves which of the three should be left on guard, they all go off to tell the Queen, their mistress, about this. Tamino comes to his senses and encounters the Queen's bird catcher, Papageno, who claims he has killed the monster with his own hands. For this lie he is punished by the three ladies, who put a padlock on his mouth; they also give Tamino a portrait of the Queen's daughter — with whom he promptly falls in love. The Queen herself appears and promises Tamino her daughter's hand if he will rescue her from the evil clutches of the magician Sarastro. Papageno is freed from the padlock and instructed to accompany Tamino on his mission; to help them on their way the three ladies present them with two magic gifts — a flute for Tamino and a chime of bells for Papageno — and point out the three boys who will guide them.

The scene changes to Sarastro's palace. Monostatos, a Moor in the service of Sarastro, is ill-treating Pamina when Papageno enters. He and Monostatos each take the other for the devil and Monostatos runs away. Papageno then tells Pamina of the plan to rescue her, and persuades her to escape with him.

The three boys, urging the virtues of silence, patience and perseverance on Tamino, have led him to the temples of Nature, Reason and Wisdom; Tamino attempts to enter each in turn, but voices from within order him back from the first two. At the third he is met by the Speaker, who tells him that the Queen of the Night has deceived him and that Sarastro rules the holy temple of Wisdom.

Asked by Tamino when he may tell him more the Speaker answers that Tamino

must first be a member of the sacred brotherhood. The Speaker withdraws and Tamino, assured by the mysterious voices that Pamina is alive, begins to play his magic flute. Suddenly there is an answering call on Papageno's panpipes and Tamino goes off in search of his companions, just missing Pamina and Papageno who now enter. They in turn hear Tamino's flute in the distance, but before they can go to meet him they are intercepted by Monostatos and his attendant slaves. The situation looks hopeless, but Papageno finds a way out of it by playing on his magic bells.

Sarastro and his retinue now enter and though Papageno is very frightened, Pamina resolves that they must tell the truth. Sarastro however, treats her with great kindness, and later, when the captured Tamino is led in, it is Monostatos whom Sarastro orders to be punished. Tamino and Pamina are led into the temple.

ACT II

Sarastro and his brother-priests agree to accept Tamino as worthy to be initiated into the holy mysteries of Isis and Osiris.

The ordeals now begin. Tamino and Papageno are warned to remain silent and are left in darkness. The three ladies attempt to win them back to the Queen's side; Tamino and (with a little encouragement from his master) Papageno ignore their appeals. They are congratulated by the priests and led away to further trials. Pamina searches for Tamino. Monostatos, inflamed with passion for Pamina, is about to assault her when the Queen of the Night appears. She gives Pamina a dagger and commands her to kill Sarastro.

Monostatos, having overheard this, threatens to betray Pamina, or even to kill her, if she refuses to yield to his desires, but he is contemptuously dismissed by Sarastro who reassures Pamina that he has no intention of

revenging himself on her mother. In the temple of Wisdom, love and friendship are the guiding principles.

A more severe test of silence now follows for the initiates. First Papageno breaks his vow by talking to an old woman who claims to be his sweetheart. The three boys bring in food and wine and also the magic flute and bells and again urge the virtues of courage and silence. Tamino begins to play on his flute, whereupon Pamina enters, overjoyed to be reunited with her lover; but both Tamino and Papageno refuse to speak to her and she despairingly concludes that Tamino no longer loves her.

The assembled priests renew the solemn vows of their society. Sarastro encourages Tamino to continue his trials, but Pamina is dismayed by their continual separation. Sarastro assures them that success is near, and Tamino is led away once more.

Papageno again encounters the old woman, who this time is transformed into his female counterpart, Papagena, but the two are separated by one of the priests.

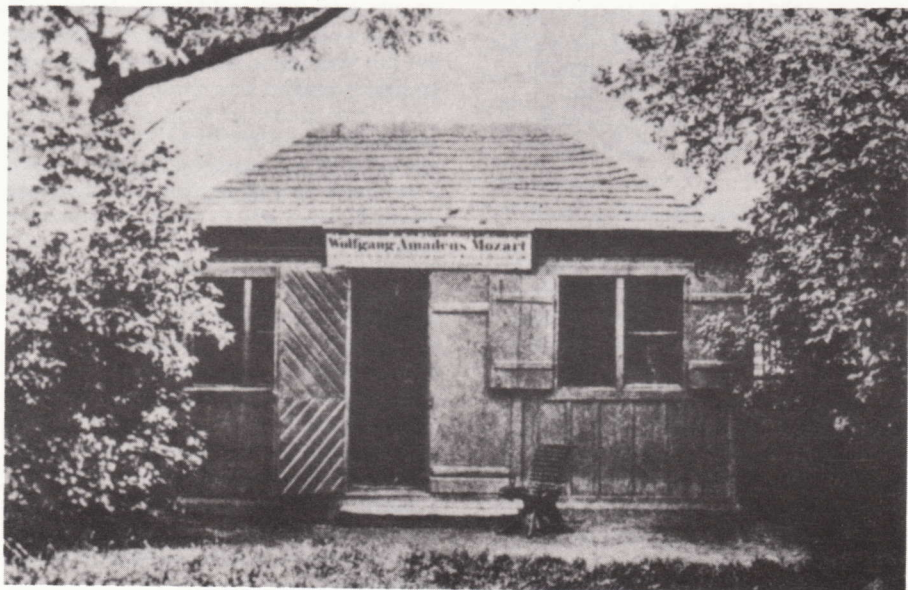
Pamina is distracted with grief at the thought that Tamino has deserted her. She attempts to commit suicide but is prevented by the three boys, who assure her that Tamino still loves her and lead her away to find him.

Two armed men guard the doorway that leads to the place of the final test, the ordeal by fire and water. Pamina is allowed to join Tamino and together they pass unscathed through the dangers. They are welcomed into the temple by the chorus of priests and priestesses.

Papageno, dejected at losing Papagena, prepares to hang himself, but the ever-watchful boys tell him that if he plays on his magic bells, his sweetheart will appear. He does so and the two are ecstatically reunited.

Led by the renegade Monostatos, the Queen of the Night and her ladies make a final futile attempt to revenge themselves on the initiates of the temple.

Sarastro and the priests celebrate the lovers' reunion and their courageous devotion.



*The wooden summer-house lent to Mozart by Schikaneder during the period of composition of *Die Zauberflöte*. Originally on the premises of Schikaneder's Freihaus Theater auf der Wieden in Vienna, it was later moved to the garden of the Mozarteum in Salzburg.*

MOZART AND SCHIKANEDER

In the summer and autumn of 1790 Mozart was even more beset by financial worries than usual. In May he had applied for the honorary position of Assistant Kapellmeister in Saint Stephen's Cathedral in the hope of attracting more pupils and some kind of advancement; his wife Constanze was pregnant and unwell, and he had no commissions.

During the summer he wrote some music for a successful suburban theatre patronised by the Vienna bourgeois, the Theater auf der Wieden. The company performing there was led by his friend from Salzburg days, Emanuel Schikaneder. When Mozart returned to Vienna from the Emperor's coronation in Mainz — none the richer, apart from the scores of his last piano concerto, the E-flat quintet, a quartet, some dance music and a concert aria — he was very receptive to Schikaneder's proposal that they should collaborate on a singspiel, for which the fee would be the customary 100 ducats. Not that the composer's reasons were merely venal — for some years he had been eager to write another German opera, and Schikaneder's company had already made a success of *Die Entführung aus dem Serail*.

Emanuel Schikaneder seems to have been an extraordinary character: talented, amiable, excessive, changeful. As a youngster he learned to play the violin and made his living on the road. Joining up with a company of strolling players, he was celebrated for his interpretations of Shakespeare's great tragic parts by the time he was twenty-four — not just Hamlet and Macbeth, but King Lear as well! His fateful marriage to the daughter of the owner did not stop him from moving to a better company when the chance arose, and before long he had purchased Moser's famous troupe, for which he sang, acted, directed, wrote and composed as required. When he arrived in Salzburg

and befriended the Mozarts, Schikaneder's company was as well known for the 'serious' repertoire — the operas of Gluck as well as the plays of Lessing, Shakespeare and Voltaire — as they were for ballets, orchestral concerts, singspiele and translations of Italian comic opera, and the meanest farces.

Schikaneder had a bout on Fortune's wheels before his great collaboration with Mozart. Invited by Joseph II to Vienna, he took the Kärntner Theater. There the company did relatively well until his wife left him for the rival actor/manager Friedel; the company split, and Friedel opened at the Theater auf der Weiden.

Schikaneder started a new company and took to the road, with mixed success. He joined the Masonic lodge in Regensburg — for business reasons, it seems, given his subsequent expulsion from the lodge because of some philandering. Two years later Friedel died and his wife invited him back to run the company at the Theater auf der Wieden — a request to which he happily acceded.

Entertainment there had dropped a notch or two; it was a big theatre, seating a thousand spectators, and classical works generally gave way to farce and romantic singspiele.

The zauberoper — a singspiel concerning the rescue of a maiden or object, featuring animals and magic devices — was a particular favourite. For a zauberoper called *Der Stern der Weisen* Mozart scored at least one duet, chiefly distinguished by the heroine's eloquent "miaows". The company tenor/composer, Schack, was the hero; noting that Schack's ability as a flautist remained unexploited (in a company where unexploited talent was anathema), Schikaneder proposed to his friend Mozart that he set a libretto for him about a hero with a magic flute.

The libretto was based on a fairy tale called *Lulu, oder die Zauberflöte*, with additional material from Jean Terrasson's novel *Sethos*, which purported to link contemporary Masonic practice with Egyptian ritual (this was the same *Sethos* who was the hero of *Thamos, König in Aegypten*, for which Mozart wrote incidental music). Schikaneder also wrote in the part of Papageno for himself. The most significant remodelling, however, is that which transposes the Queen of the Night — *Sternflammende Königin*, or *Astrafiammante*, as she was known to nineteenth century admirers of *Il flauto magico* — for a beneficent fairy, and the noble Priest of the Sun, Sarastro, for a wicked Magician. Mozart was to have scope for serious music and serious freemasonry, and Schikaneder the extragedian was to have his clowning.

The singers of the company were able to have the music by July 1791; although *Die Zauberflöte* was not yet orchestrated, Mozart had to set off for Prague to work on his last opera seria, *La clemenza di Tito*, for performance as part of the festivities organised by the citizens for Leopold II's coronation as King of Bohemia. He was also composing the Requiem which had been rather mysteriously commissioned that summer. It is hard to imagine that these two operas together with the Requiem and a clutch of other works should have been composed in one summer.

Mozart conducted from the keyboard the first two performances of *Die Zauberflöte* on September 30 and October 1 1791; thereafter the company kapellmeister, who had been playing the keyboard glockenspiel, took over in the pit. The cast included Schikaneder and the tenor/flautist Schack; Mozart's sister-in-law, Josefa Hofer, played the Starblazing Queen, and young Anna Gottlieb, who had created the role of Barbarina a few years before at the age of twelve, sang Pamina. Franz Xaver Gerl, composer, straight actor and company basso, played Sarastro, and his wife was Papagena. Schikaneder's brother Urban, an actor, played First Priest, while the



Emanuel Schikaneder as the first Papageno. (Engraving by Ignaz Alberti from the first edition of the libretto for Die Zauberflöte, 1791)

Speaker was company stage manager Herr Winter; one of the three boys was another Schikaneder — and a girl — called Nanette. The part of a slave was taken by the actor Giesecke, who subsequently claimed to have written the libretto; the same man as Sir Charles Louis Giesecke who became Professor of Mineralogy at Dublin University.

The first night was moderately successful, though it was reported that the audiences only warmed up for the duet *Bei Männern*. Later the work became so popular that it was necessary to claim seats for a seven o'clock performance by four o'clock. Mozart's celebrated trick on Schikaneder, when from the wings he deliberately mistimed glockenspiel entrances, thus revealing to the amused audience that Papageno couldn't play, took place at a performance on October 8. Six weeks later the high-spirited composer took to his bed; on December 5 he was dead.

Schikaneder's company kept *Die Zauberflöte* in their repertoire during the next decade, along with *Le nozze di Figaro*, *Don Giovanni*, *Così fan tutte*, *Der Schauspieldirektor*, *La clemenza di Tito*, and a revival of *Die Entführung aus dem Serail*. The actor survived his friend by twenty years, although the last ten were passed in wretched insanity.

James Conway ©

A DESIGNER'S VIEW

When Tamino's dragon is slain, he loses the burden of his journey and becomes free to accept the challenges and tests which will bring him to maturity.



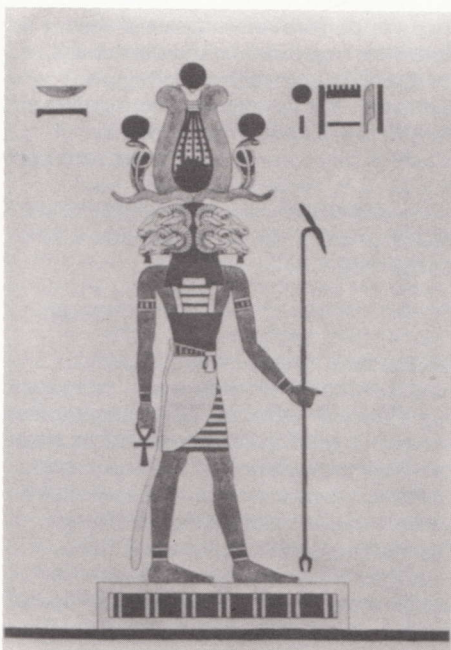
The dragon spewing forth Jason, after drinking the potion prepared by Athene. Attic vase (5th cent. B.C.)

This first great image of *The Magic Flute* is one which thrills everyone who encounters it. No matter if the dragon, or snake, is large or small, red, green or brown, or only heard in Mozart's music, its death is the most memorable moment which signals the beginning of a profound journey.

The first concern of the "design" of *The Magic Flute* is to clarify the terms under which the performance can take place. We learn of the need to seek wisdom and that it can only be found through diligence and fortitude. We learn of the dangers of laziness, compromise, lack of concentration and stupidity, and we learn of the love and frustration that

Tamino and Pamina experience and of their determination to succeed. It is the sense of sharing both the experience and responsibility for the performance which the design seeks to highlight.

The Chorus of the Opera take up the audience's concerns in a recognisable way: when Tamino is trying to find his way into the temple he choses two of the wrong doors before finding the right one. Each time he makes a mistake the Chorus call "go back!". The audience's obvious desire for Tamino's success is fulfilled by the help of the Chorus.



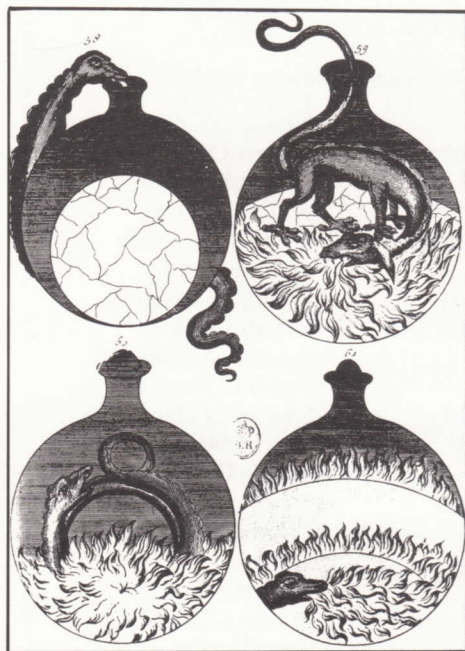
Ammon-Ra, the Egyptian spirit of the four elements. Temple of Esneh, Ptolemaic, from Champollion, Panthéon égyptien.

Less usual in this production is a large team of children who help to present some of the events on Tamino's journey, as in the great ritual dramas of pre-civilisation, Tamino's adversaries are acted out not by inanimate objects, pieces of scenery, props or dummies but by people. In this case the most gentle and innocent playing the most aggressive and evil forces of the dragon, the wild animals, fire and water.

Similarly, as the perspective of the scene changes with the movement of huge towers, the audience is aware of the stage crew and of the effort involved in helping Tamino on his way, entering the emotional core of the story. Even the protagonists of the story are representatives of the audiences' concerns, emotions, prejudices, likes and dislikes. Ultimately the circle is completed when we realize that Tamino and Pamina represent all our desires and ambitions, and the terms of their success are accepted.



Mercurius as virgo standing on the rold (sol) and silver (luna) fountain, with the dragon as her son. Thomas Aquinas (pseud.), "Die alchimia" (MS., 16th cent.



The Mercurial serpent devouring itself in water or fire. — Barchusen, Elementa chemiae (1718)

The design seeks to make it clear that no one can hide in the theatre, that we are all present and responsible for the performance and its meaning. The audiences, governments, funding bodies, producers, artists as well as all the technicians, singers and musicians of the performance have an individual and equal responsibility to make it happen.

The dark walls of the set are scrawled with words of frustration, anger and despair the light side inscribed with sayings of encouragement and wisdom from the great and the wise.

Tim Reed ©

DGOS CHORUS

Chorus Master: Jonathan Webb

LADIES

Dorothy Allen
Ann-Marie Connors
Dorothy Dalton
Anne Deegan
June Ellison
Kathryn Fitzgerald
Aishling Hanrahan
Noreen Hanratty
Mona Jeacle
Carmel Jennings
Fidelma Kelly
Una Kinirons
Linda Lee
Marie Mackey
Maureen McDonnell

Pauline McHugh
Sheila Maloney
Alice Moffat
Jane Money
Mary Moriarty
Fiona Nangle
Sinead Nic
Oireachtaigh
Joan O'Farrell
Dorothy Thomson
Mary Troy
Nicola Weir
Sylvia Whelan

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Paddy Brennan
Sean Buckley
Tony Byrne
John Carney
Tom Carney
Robert Challenger
Morgan Crowley
Jack Doyle
Neil Foster
Barry Hodkinson
Michael Hughes
Sean Kelly
John Krier
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Noel O'Callaghan

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Alex Herriott
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Carla Garry
Caroline Doyle
Christine Holland
Ciara Murphy
Ciarán Byrne
Ciara Donavan
Donal Donavan
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Dermot Power
Emma Sweeney
Eimear Hogan
Elaine Stenson
Graham McCann
Garry Fitzgerald

Inga Iglesias
Indira Danaswamy
Ian Ellis
Julie Morrissey
Joanne Stenson
Jenny Trundle
John Cronin
Jamie Drew McCann
Carly Butler
Karl Kenny
Laura Fitzgerald
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Lisa Ann Keogh
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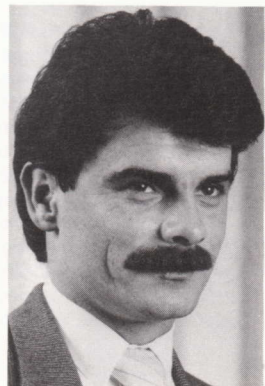
KENNETH RICHARDSON – Artistic Director

Born in Stirling; studied St. Andrews University. Following a management training course in industry he worked in the Planning Department of Scottish Opera before his appointment as Opera Company Manager at the Royal Opera House in 1987. Has been closely involved in a number of initiatives including the Royal Opera's first open air concert in Great Britain and the setting up of The Garden Venture which promotes the writing of new operas by young composers. In June 1990 he was appointed General Manager of the Royal Opera where his work includes the coordination of the company's television and recording projects, its overseas touring and other activities which broaden the base of the Royal Opera's activities. His initiative of the highly successful *West Side Story* singalong at the 1990 RTE Proms this summer was his debut as DGOS Artistic Director. This is his first DGOS opera season.



DAVID COLLOPY – Administrator

Born in Wexford where he studied Accountancy before joining Wexford Festival Opera in 1980 as Administrator, a position he held for five years. After Wexford, he joined a London based design consultancy firm as Financial Controller. In 1985 he became the first Administrator and Company Secretary with the new Dublin Grand Opera Society Company. In this capacity, he has administered twenty-five of the Society's opera productions. In the latter part of 1988 he was seconded on temporary assignment to RTE as Concerts Manager.



JONATHAN WEBB – Head of Music

British conductor recently appointed Head of Music of Dublin Grand Opera where he has been Chorus Master since September 1988 and assistant conductor to Janos Furst (*Don Giovanni*) and Roderick Brydon (*Norma*). Graduated from the University of Manchester in 1985 and conducted Alan Ridout's *Angelo* for Kent Opera and the West End production of *West Side Story* in the same year. Recent engagements include Sondheim's *Company* at RADA in London and Stravinsky's *Soldier's Tale* and Britten's *The Rape of Lucretia* for Opera Theatre Company in Ireland. He was Chorus Master for the Wexford Festival Opera in 1989 and 1990. In 1991 he will conduct *Falstaff* Opera Theatre Company and *Le nozze di Figaro* for Dublin Grand Opera, and will visit Switzerland to give a concert with the Winterthur Symphony Orchestra.



JONATHAN BEST – Sarastro

Born in Kent; studied St. John's College, Cambridge and the Guildhall School of Music. Made his Welsh National Opera debut in 1983 as Sarastro and the following year joined the company as principal bass. For Scottish Opera he has sung Masetto (*Don Giovanni*), Zuniga (*Carmen*), Willis (*Iolanthe*), Speaker (*Die Zauberflöte*) and Colline (*La Bohème*); for Kent Opera, Sarastro, Soldier (*A Night at the Chinese Opera*) and Hobson (*Peter Grimes*). He has appeared with the Royal Opera in Don Carlos and as Schwarz (*Die Meistersinger*). Earlier this season he sang the part of Bluebeard for Opera North in *Ariane and Bluebeard* and next year makes his debut with ENO. In 1986, he sang Montano (*Otello*) and Luther (*Les contes d'Hoffmann*) for Brussels Opera. In concert, he has sung throughout this country as well as in Italy, France, Switzerland, Spain and Israel.



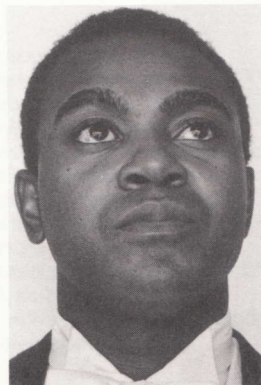
LYNNE DAVIES – 1st Lady

Born in Wales; studied Royal Academy of Music and National Opera Studio winning a number of major awards including the 1983 Maggie Teyte Prize. Performed Anne Truelove (*The Rake's Progress*), Donna Elvira (*Don Giovanni*) and Gilda (*Rigoletto*) with Opera 80. Subsequently worked with Glyndebourne Festival Opera where her roles included Frasquita (*Carmen*), Bat/Chair and Mother/Cat (*L'Enfant et les Sortilèges*) and Jano (*Jenufa*). Created the role of Signora Angeliori in the world premier of Stephen Oliver's *Mario ed il mago* at the Batignano Festival, Italy, and returned to sing the title role in *Rodelinda* by Handel. Has sung Papagena and Pamina (*The Magic Flute*) with City of Birmingham Touring Opera and has recently appeared in Dublin as Daphne in the Music Theatre Wales production of Peri's *Eurydice*. This is her DGOS debut.



HOWARD HASKIN – Monostatos

Born in USA; studied Wichita State University, Indiana University and Zurich International Opera Studio. Major prizewinner in a number of international competitions including Hertogenbosch, Paris and Barcelona. Appearances with Kent Opera include Paris (*King Priam*), Don José (*Carmen*) and the title role in Peter Grimes; with Scottish Opera as Alfredo (*Die Fledermaus*) and Pinkerton (*Madama Butterfly*). In Buxton he has sung Jason (*Medea*) and recently made his Glyndebourne debut as Monostatos. Has also appeared with Netherlands Opera, Paris Opera and at the festivals in Wexford and Jerusalem. This is his DGOS debut.



BIOGRAPHIES

THORA KER – 2nd Lady

Born in Scotland; studied at the Royal Scottish Academy of Music and Drama, St Andrew's College and the National Opera Studio. Operatic roles include Selina (*Oberon*) for Scottish Opera where she won the John Scott Award. With English National Opera she has sung Pitti-Sing (*The Mikado*), Kate Pinkerton (*Madam Butterfly*) and Blanche and Lady Comme Ci Comme Ca (*The Gambler*). Thora was a founder member of the New D'Oyly Carte Opera Company singing Phoebe (*The Yeoman of the Guard*), the title role in *Iolanthe*, Pitti-Sing, and Hebe (*HMS Pinafore*). She has recently performed the role of Dorabella (*Così fan tutte*) in Sully-sur-Loire, France. Has appeared in concert and recital with BBC Radio and Television throughout the UK, Canada, USA and in Naples and Brussels. Future plans include Siebel (*Faust*) with Opera North. This is her DGOS debut.



CHARLES KILPATRICK – Repetiteur

Born in Scotland; studied Durham University, Royal College of Music and the National Opera Studio. Has worked with Opera East, Pavillion Opera, Opera 80, City of Birmingham Touring Opera, Kent Opera, Wexford Festival Opera and is a regular guest repetiteur with the Royal Opera, Covent Garden where his work has included *Falstaff*, *Macbeth*, *Rigoletto* and *Un re in ascolto*; he has also acted as Assistant Chorus Director there on productions of *Meistersinger*, *Elektra*, *La Cenerentola* and *Guillaume Tell*. Conducted Massenet's *Manon* for the Opera 80 Summer School this year. Has previously worked with the DGOS on *Don Giovanni*.



LINDA KITCHEN – Pamina

Born in Morecambe; studied Royal Northern College for Music and the National Opera Studio. Made her operatic debut at the Buxton Festival as Juliet in *Let's make an opera*. Has sung Amor (*L'Incoronazione di Poppea*) and Barbarina (*Le nozze di Figaro*) at Glyndebourne. As a Company Principal with the Royal Opera she has performed many roles including Barbarina, Jano (*Jenufa*), Echo (*Ariadne auf Naxos*), Sophie (*Werther*), the Shepherd (*Tannhauser*), Gianetta (*L'elisir d'amore*), Flora (*The Knot Garden*), Oskar (*Un ballo in maschera*), Xenia (*Boris Godunov*), Javotte (*Manon*) and most recently Jemmy (*Guillaume Tell*). She has also appeared with Opera North as Zerlina (*Don Giovanni*), Cherubino (*The Marriage of Figaro*), Serpetta (*La finta giardiniera*), Magnolia (*Showboat*) and Polly (*Threepenny Opera*); with Opera Factory in *La Calisto* and with English National Opera in *Akhnaten* and *The Magic Flute*. Future plans include Adele (*Die Fledermaus*) with Welsh National Opera, Jemmy in Geneva and Susanna (*The Marriage of Figaro*) with Opera North.



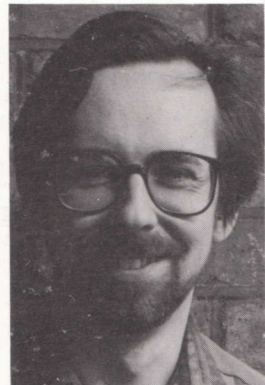
BRENDAN MacBRIDE – 1st Priest/Armed Man

Born in Scotland; studied Glasgow University and Royal Northern College of Music with scholarships from the Countess of Munster Musical Trust and the Peter Moores Foundation. Prizewinner in the Frederic Cox Award and the Webster Booth/Esso Award. Has worked with Scottish Opera and in Bayreuth. This summer sang Don Pippetto in Donizetti's *L'ajo nell'imbarazzo* at the Batignano Festival. Recently performed in Dublin in Peri's *Euridice*. This is his DGOS debut.



ACE McCARRON – Lighting Designer

Born in Scotland; designed lighting for many operas including *The Martyrdom of St. Magnus*, *The Fall of the House of Usher* and *Euridice* for Music Theatre Wales; *The Feast of the Pheasant* and *La vita humana* for the Scottish Early Music Consort; *Ghanashyam* (Ravi Shankar's first opera) for the City of Birmingham Touring Opera; *Il re pastore* for Kent Opera; *Temistocle*, *Ba-Ta-Clan* and Stephen Oliver's *Mario ed il magio* for Musica Nel Chiostro; *The Lighthouse* for The Fires of London; *The Phantom Violin* and *Miss Donnithorn's Maggot* for Théâtre de Complicité. His theatre work includes *Juno and the Paycock*, *Measure for Measure* and *The House of Bernarda Alba* for the Royal Lyceum; *The Emperor* for the Royal Court Theatre; *Figaro gets divorced* for the Gate Theatre, London.



MICHAEL NEILL – The Speaker

Born in Northern Ireland; studied Royal Academy of Music. Has sung roles for Scottish Opera Go Round, Kent Opera and Welsh National Opera. Abroad: in Florence, Rome and at La Scala Milan. Roles for Opera Northern Ireland include Truffaldino (*Ariadne*), Figaro (*Marriage of Figaro*), Colline (*La Bohème*) and Wagner (*Faust*). This year he has sung Collatinus (*Rape of Lucretia*) for Opera Theatre Company; Elijah (*Triptych*) at Aldeburgh, St. Yves (*Le Huron*) for Buxton and La Voce (*Idomeneo*) at the Royal Opera House and in Vichy as well as The Speaker and Angelotti for Opera Northern Ireland. Most recently he sang Luka (*The Bear*) for Pimlico Opera. Next year he makes his debut with ENO. This is his DGOS debut.



BIOGRAPHIES

HYACINTH NICHOLLS – 3rd Lady

Born in Trinidad; studied at Guildhall School of Music and National Opera Studio. Won the Maggie Teyte Prize in 1985. Operatic roles include Louis XV Chair/Bat in *L'Enfant et les Sortilèges*, Natasha in *The Electrification of the Soviet Union* at Glyndebourne. She has sung Flora in *La traviata* and most recently Regan in Sir Michael Tippett's *New Year* for the touring company. For English National Opera's Baylis Programme she has sung the title role in *Carmen* and Hansel in *Hansel & Gretel*. Other roles include Dorabella in *Così fan tutte*, Fenena in *Nabucco* and Dalila in *Samson & Dalila*. She created two roles in the world premières of the Royal Opera House's Garden Venture. In Dublin she appeared on the Geraldine O'Grady programme on RTE with the RTE Orchestra. Next year she has numerous concerts and will sing the title role in Gluck's *Orfeo*. This is her DGOS debut.



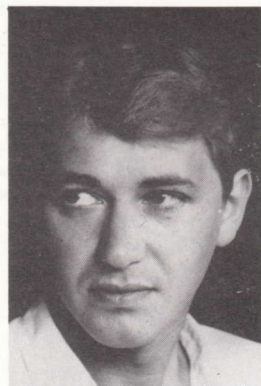
MARK NICOLSON – Tamino

Born in USA; studied Indiana University with world-renowned soprano Virginia Zeani. His appearances include Des Grieux (*Manon*) in Korea, Don José (*Carmen*) at the Festival Cerrantino in Mexico, Rodolfo (*La Bohème*) with the Lyric Opera of Dallas, Cavaradossi (*Tosca*) with the Metro Lyric Opera, Don Ottavio (*Don Giovanni*) and Faust with the Mercury Theatre in New Zealand, the Prince (*L'amour des trois oranges*) and the Male Chorus (*The Rape of Lucretia*) with Wolf Trap Opera. He is also a regular performer on the concert platform and recently made his Carnegie Hall debut in Mozart's *Requiem*. This is both his DGOS and European debut.



PAUL PARFITT – 2nd Priest/Armed Man

Born in Lancashire; studied at Durham University and Guildhall School of Music. Upon leaving Guildhall he joined the Glyndebourne Chorus. Roles include Alfonso and Don Pasquale with Pavilion Opera; Abbot (*Curlew River*) at the Camden Festival; Haly (*Italian Girl in Algiers*) and Silvano (*Masked Ball*) for Opera 80. He sang in four productions for New Sadler's Wells Opera. For ONI he sang Masetto and for Opera Theatre Company Junius in *The Rape of Lucretia*. Most recently he sang Bill Bobstay (*HMS Pinafore*), Samuel (*Pirates of Penzance*) and Pish-Tush (*Mikado*) for D'Oyly Carte in Britain and California. Future plans include Manon Lescaut in Dublin. This is his DGOS debut.



DAVID PARRY – Conductor

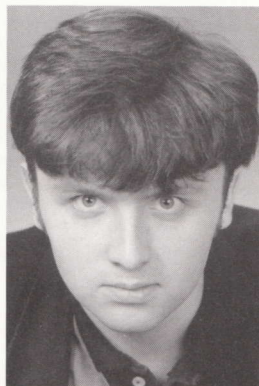
Born in London; studied Cambridge University and Royal Academy of Music. Worked as Sir John Pritchard's assistant at Glyndebourne and made his operatic conducting debut with English Music Theatre. He was a staff conductor in Dortmund and resident conductor with Opera North; Music Director of Opera 80 1983-1987. He has been a guest conductor with English National Opera, Belgian National Opera, Opera Northern Ireland and festivals in Batignano, San Sebastien, Aldeburgh and Camden.

Recent performances include *Carmen* in Japan and *Die Fledermaus* for Opera Northern Ireland. His recordings for the Opera Rara Label have won him a number of awards. He is currently Music Director of English National Opera's Contemporary Opera Studio. Future plans include *Peter Grimes* in Madrid and *A Midsummer Night's Dream* in Sweden.



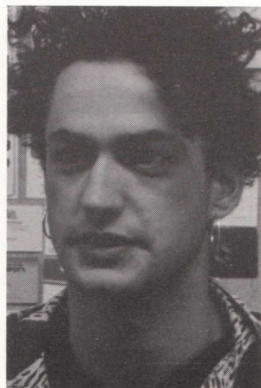
JOHN RAMSTER – Director

Born in East Anglia; studied at Cambridge University. Directed and acted in over twenty productions at university including Aristophanes's *The Birds* at the Avignon Festival, a European tour of *The Taming of the Shrew* and Pam Gems' *Piaf* for the Cambridge Festival. His work at The Crucible Theatre, Sheffield included a long collaboration with Clare Venables assisting her on a number of shows including *The Boys from Syracuse* and this production of the *The Magic Flute* in Belfast. Until recently ran the Merlin Theatre in Somerset. Future plans include a tour of his production of the Merlin's *Happy Days*.



JOHN REID – Designer

Born in Uganda. After a Theatre Design degree course at Trent Polytechnic he formed a Theatre Company and designed, wrote and acted in its productions. Has designed for several Theatre in Education Companies and in 1989 Art Directed *The Candy Show* — winner of the BAFTA Award for best short film. In 1990 has worked for English National Opera on a community project in Derry and on this production of *The Magic Flute* in Belfast. Has just finished working as Assistant Designer on *Kerspaltt* a new ten-part series for Channel 4. Next year he designs his first feature film, *The Metal Forest* in Spain. This is his DGOS debut.



BIOGRAPHIES

JENNIFER RHYSDAVIES – Queen of the Night

Born in Wales; studied Trinity College, London. First winner of the Rowland Jones Memorial Prize. Opera debut as 1st Lady (*The Magic Flute*) for WNO. Other roles include Miss Jessel (*Turn of the Screw*), Donna Elvira (*Don Giovanni*), for Opera 80 she sang a widely acclaimed Konstanze (*Die Entführung*), for Kent Opera Donna Anna (*Don Giovanni*), for Opera North Sandrina (*La finta giardiniera*). In Wales Rosalinde (*Die Fledermaus*) at Craig-y-nos, Verdi heroines Desdemona (*Otello*), Abigail (*Nabucco*) and Aida.

Also Elizabeth I (*Maria Stuarda*) and Savitri in St. David's Hall, Cardiff. In London Pamina in the ICA's controversial *Flute*. On BBC2 Musetta in Sir Geraint Evans' masterclass on *La Bohème*. Angelica (*Orlando Paladino*), Sieglinde for Pocket Opera in their première of David Seaman's adaptation of the *Ring* at the Valbert Festival. Future plans include this production in Berlin, Hamburg and Munich, Aloysia (*The Jewel Box*) for Opera North and Semiramide in The Black Forest Summer Music Festival. This is her DGOS debut.



SALLY-ANN SHEPHERDSON – Papagena

Born in Yorkshire; studied Royal Northern College of Music, in Paris with Christianne Eda-Pierre, at the Royal Scottish Academy of Music and Drama, and at the National Opera Studio, funded by the Peter Stuyvesant Foundation. Festival appearances include Buxton and Wexford and she has recently performed Barbarina (*Le nozze di Figaro*) with Scottish Opera, Norina (*Don Pasquale*) with Castleward Opera, Papagena in this production of *The Magic Flute* with Opera Northern Ireland and created the title role in the world première of *The Loving of Etain* by Edward McGuire. This is her DGOS debut.



RUSSELL SMYTHE – Papageno

Born in Dublin; studied Guildhall School of Music and London Opera Centre. As soloist with Welsh National Opera his roles included the title role in *Billy Budd*, Figaro (*Il barbiere di Siviglia*), The Count (*Le nozze di Figaro*), Yeletsky (*Queen of Spades*) and Malatesta (*Don Pasquale*). He has sung widely throughout the world including Pelléas, Figaro, Papageno, Harlekin in Hamburg; Papagena and Falke in Vienna; Harlekin in Paris; Ned Keene, Guglielmo, Malatesta and Falke at the Royal Opera House; Papageno, Andrei, Pelléas, Tarquinius for English National Opera; Papageno in Vancouver and has also appeared in Brussels, Lyon, Seville, Frankfurt and New York. Last season he sang Don Giovanni for the DGOS. This season he sings Orestes (*Iphigénie en Tauride*), Belcore (*L'elisir d'amore*) and Germont (*La traviata*) at Basel and Ned Keene (*Peter Grimes*) in Madrid.



DGOS PRODUCTIONS 1941-1990

Dates indicate the first and most recent DGOS productions

Salvatore Allegra Ave Maria 1959 Medico Suo Malgrado 1962	Charles F Gounod Faust 1941, 1980 Roméo et Juliette 1945	Camille Saint-Saëns Samson and Delilah 1942, 1979
Michael W. Balfe The Bohemian Girl 1943	George F Handel Messiah 1942	Bedřich Smetana The Bartered Bride 1953, 1976
Ludwig van Beethoven Fidelio 1954, 1980	Engelbert Humperdinck Hansel and Gretel 1942, 1982	Johann Strauss Die Fledermaus 1962, 1984 Der Zigeunerbaron 1964
Vincenzo Bellini La sonnambula 1960, 1963 Norma 1955, 1989 I Puritani 1975	Leoš Janáček Jenufa 1973	Richard Strauss Der Rosenkavalier 1964, 1984
Benjamin Britten Peter Grimes 1990	Pietro Mascagni L'amico Fritz 1952 Cavalleria rusticana 1941, 1973	Ambroise Thomas Mignon 1966, 1975
Georges Bizet Carmen 1941, 1989 Les pêcheurs de perles 1964, 1987	Jules Massenet Manon 1952, 1980 Werther 1967, 1977	Peter I Tchaikovsky Eugene Onegin 1969, 1985 The Queen of Spades 1972
Gustave Charpentier Louise 1979	Wolfgang Amadè Mozart Così fan tutte 1950, 1984 Don Giovanni 1943, 1990 Idomeneo 1956 Il Seraglio 1949, 1964 Le nozze di Figaro 1942, 1973 The Magic Flute 1990	Giuseppe Verdi Aida 1942, 1984 Un ballo in maschera 1949, 1981 Don Carlo 1950, 1985 Ernani 1965, 1976 Falstaff 1960, 1977 La forza del destino 1951, 1973 Macbeth 1963, 1985 Nabucco 1962, 1986 Otello 1946, 1981 Rigoletto 1941, 1987 Simon Boccanegra 1956, 1974 La traviata 1941, 1989 Il trovatore 1941, 1988
Francesco Cilea Adriana Lecouvreur 1967, 1980	Jacques Offenbach Tales of Hoffmann 1944, 1979	Gerard Victory Music Hath Mischief 1968
Domenico Cimarosa Il matrimonio segreto 1961	Amilcare Ponchielli La Gioconda 1944, 1984	Richard Wagner The Flying Dutchman 1946, 1964 Lohengrin 1971, 1983 Tannhäuser 1943, 1977 Tristan und Isolde 1953, 1964 Die Walküre 1956
Claude Debussy Pelléas et Mélisande 1948	Giacomo Puccini La Bohème 1941, 1987 Gianni Schicchi 1962 Madama Butterfly 1942, 1990 Manon Lescaut 1958, 1983 Suor Angelica 1962 Tosca 1941, 1990 Turandot 1957, 1986	Ermanno Wolf-Ferrari Il segreto di Susanna 1956
Gaetano Donizetti Don Pasquale 1952, 1987 L'elisir d'amore 1958, 1987 La favorita 1942, 1982 La figlia del reggimento 1978 Lucia di Lammermoor 1955, 1984	Licinio Refice Cecilia 1954	
Friedrich von Flotow Martha 1982	Gioacchino Rossini Il barbiere di Siviglia 1942, 1985 La Cenerentola 1972, 1979 L'Italiana in Algeri 1978	
Umberto Giordano Andrea Chénier 1957, 1983 Fedora 1959		
Christoph W Gluck Orfeo ed Euridice 1960, 1986		

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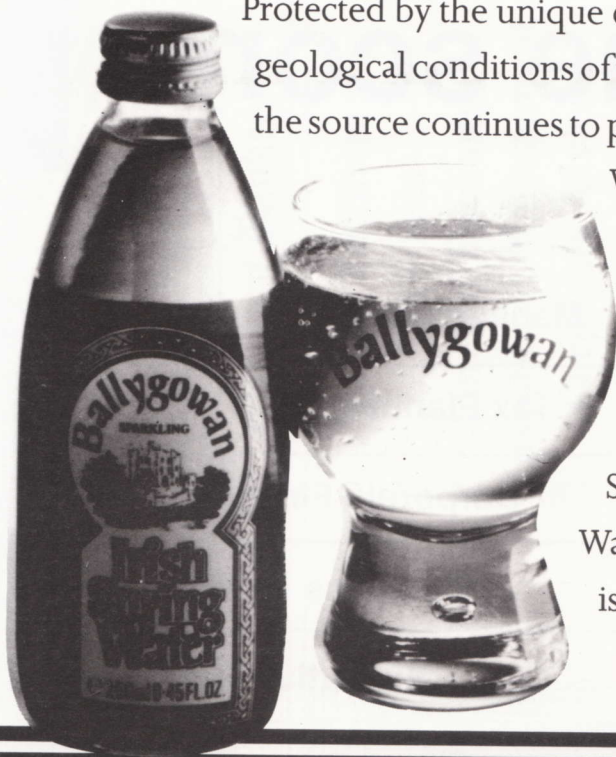
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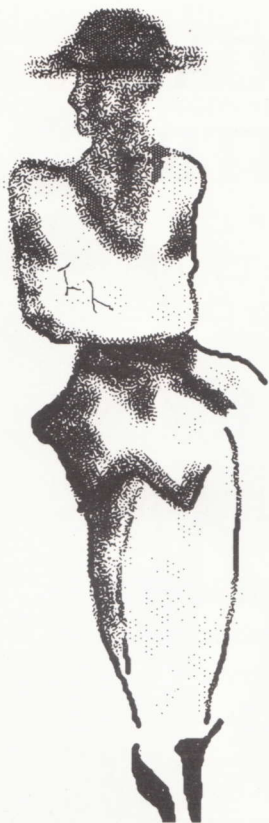
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